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American Art News

VOL. XVIII. No. 25.

Entered as second class mail matter.
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, APRIL 10, 1920

TEN PAGES

SINGLE COPIES, 10 CENTS

HUNTINGTON (L. I.) MUSEUM

This Spring is to see the formal opening of another American Museum, the "Fine Arts Building," at Huntington, L. I., the gift to the public of Mr. August Heckscher, who has his summer home at that place. Not only has Mr. Heckscher given a beautiful structure to Huntington, but he is to hand it over full of objects of art—a full-fledged museum, ready for the enjoyment and education of Long Islanders. Perpetual maintenance of the museum, as well as a means for adding to its treasures, is provided by a fund which is to be called the "Heckscher Trust."

The Huntington Museum will take high rank immediately among the many similar institutions of the kind which have been founded by public-spirited citizens in different cities throughout the country. Its importance can be judged by the fact that, on the opening day, there will be nearly 200 paintings alone installed in its galleries.

Some most noted names appear in the catalog. There are two representative portraits by Sir Henry Raeburn in the collection, one a "Portrait of Mrs. Baillie," the other a "Portrait of Adam Rolland of Gask." Another old English portraitist represented is John Hoppner by his "Portrait of Mrs. Benwell."

The collection is cosmopolitan in its scope. There is a "Landscape and Cattle" by Van Marcke, and two other cattle subjects by Marie Dieterle. There is an especially good Schreyer, "Arabians Riding Toward a Mosque," a sheep picture by Charles Jacque, while Diaz is represented by a typical forest interior, and Henner by an ideal woman's head. The Gerome is the well-known "Serpent Charmer"; there is a landscape by B. W. Leader, a genre by Meyer von Bremen and typical works by Brissot, Mali, Ernst and Beauquesne.

The American school is well represented by examples of such artists as Inness, Wyant, Blakelock, Thomas Moran, W. M. Post, James G. Tyler, Percival Rosseau, Emil Carlsen, Edward Moran, Ridgway Knight, Aston Knight and many others."

TWO COPLEYS FOUND IN MAINE

"What is more interesting than the vicissitudes which old canvases may go through and which many of them have gone through? There are countless instances of Raphael's pictures which have been lost and brought to light in this country, says the Brooklyn Eagle. Even Da Vinci's 'Mona Lisa' was lost. The question is often asked how a valuable picture such as this could disappear from sight.

"Yet, about twenty Copleys have been lost, according to Augusta Thorndike Perkins, the well-known art writer. It is perhaps unexplainable. It is true, also, that few pictures alleged to have been brought to light after romantic experiences prove of real value.

"Two genuine Copleys, now owned in Boston, have recently been discovered. These were recently placed on exhibition in Portland, Maine, after nearly a half century of oblivion in an attic and a haymow in Gorham, Maine, a nearby town. The paintings (portraits) remained for some time at the studio of Albert E. Moore, an artist who has a studio in the Trelawny Building, Portland, and an effort was made to interest influential people in order that the pictures might be kept in the State of Maine."

ANOTHER WINSLOW HOMER SOLD

Another characteristic and notable example of Winslow Homer, "The Backrush," reproduced on this page, has just been sold by the Macbeth Galleries to Mr. Paul Schulze, a Chicago collector.

The canvas is a remarkable example of the painter's rare ability to portray the force and weight of angry waves, and was one of the last he painted. It was in his Maine coast studio when he died in 1910, and has been in his family's possession since that time, so that it has never been publicly exhibited.

Mr. Schulze is forming a notable collection of modern American pictures which is already rich in examples of Inness, Wyant, Twachtman, J. Francis Murphy and J. Alden Weir. He is also assembling a group of modern Americans for presentation to the Chicago Art Institute.

Owing to the illness of W. L. Lathrop he will be unable to serve on the Jury of the coming International Salon at the Carnegie Institute, Pittsburgh, and Leonard Ochtman has been appointed in his place.

MASTERS IN HALL OF FAME

Homer D. Martin, George Inness and Alexander H. Wyant, have been nominated for places in the Hall of Fame of N. Y. University, to represent one phase in American art hitherto not considered for that American Pantheon. The name of Winslow Homer has already been approved by the Senate of the University.

Gilbert Stuart, the portrait painter, who immortalized the features of "The Father of His Country" was long ago selected for a place in the Hall of Fame. Samuel F. B. Morse, who was of the faculty of the Institution, was also a portrait painter, many of whose works survive, but as the inventor of the magnetic telegraph, his chief claim to distinction rests.

Many letters advocating the selection, however, of the above group of modern American landscape painters, have been received at the Executive Offices of the Hall of Fame at 347 Madison Ave., to which further nominations should be sent.

The names of twenty men and ten women are to be chosen this year by the electors, and the nominations will close May 1.

FRANCE SENDS ANTIQUES

"Out of a total declared value of \$105,000,000 worth of merchandise shipped from the Paris region of France to the U. S. in the last year more than \$10,000,000 represented the single item of 'antiques,' says the Guaranty Trust Company of N. Y. in an

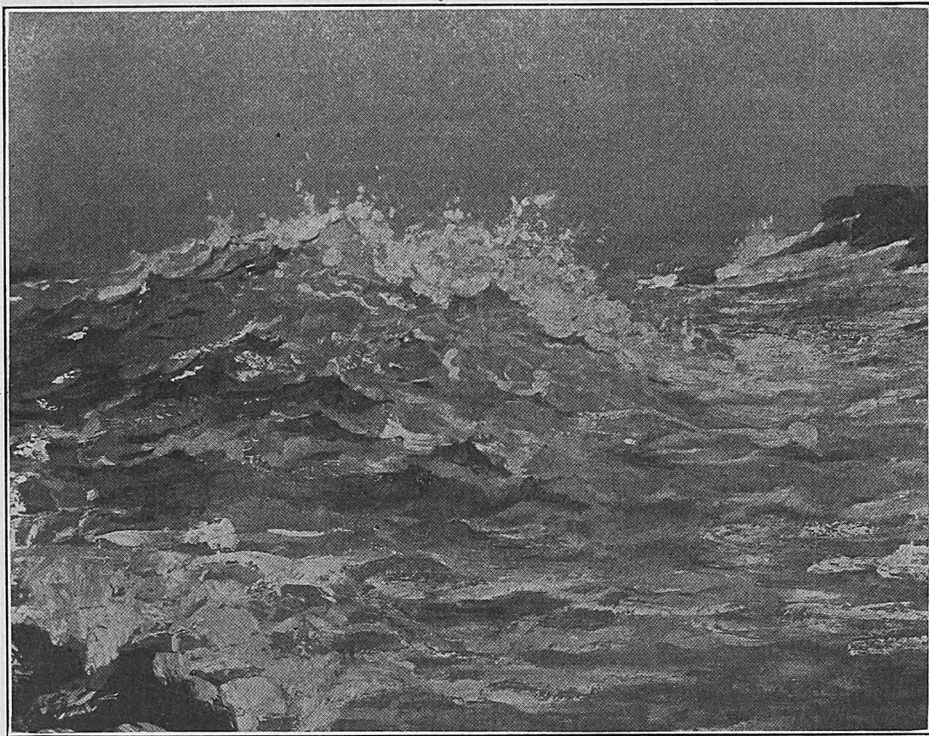
BRITISH TAX ON ART EXPORTS

Apropos of the proposal on the part of British parliamentarians and academicians to put a tax on all art works exported from Great Britain, it is interesting to note that the value of such exports during the past year amounted to considerably over \$6,000,000.

Sir William Davison and Sir Aston Webb are the leading spirits in this movement. More than a hundred members of Parliament and thirty members of the Royal Academy recently signed the note to the Chancellor of the Exchequer urging a duty.

WILL LASZLO PAINT WILSON?

Philip de Laszlo, who came to America some years before the war to paint the portrait of the late Theodore Roosevelt has once more arrived in the U. S., this time to perpetuate on canvas Woodrow Wilson. "It was understood in London before he sailed," says La Marquise de Fontenoy in the N. Y. Eve. Sun, "that he had had a commission for the last sixteen months to paint the President, though whether to the order of one of the Governments represented at the peace conference or some British or American admirer of the Chief Magistrate of the U. S. is not definitely known. It may safely be taken for granted, however, that Laszlo would not have crossed the Atlantic at this particular time unless he had received a definite assurance that the necessary sittings would be accorded to him at the White House."



THE BACKRUSH

(22x29)

Winslow Homer

Sold by Macbeth Galleries to Mr. Paul Schulze of Chicago.

article in the current issue of its publication, "American Goods and Foreign Markets." "This amount," the article says, "was more than twice the value of all the costumes and gowns exported, and it equalled the combined value of the silk, perfumery and soap exports, though these articles are supposed to be typical of French export trade."

SEEK TO AVERT ART THEFT

Fearing art thieves were planning to loot the house, conservators of the estate of Mrs. W. W. Kimball in Chicago, the Chicago Art Institute have taken charge of the \$2,000,000 Kimball collection of paintings, jade and other art objects. Mrs. Kimball is the aged widow of the piano manufacturer.

Included in the collection are the "Portrait of his father," by Rembrandt; Reynold's portrait of Lady Sarah Banbury. Turner's "Dutch Fishing Boats," Gainsborough's "Skirts of a Wood," Millet's "The Shepherdess," Romney's "Lady Frances Russel," Carot's "Landscape With Bathers."

Salmagundians Sell Works

At the recent group exhibition of pictures and sculpture, made in the Salmagundi Club gallery by seven Salmagundians, sales of works by Eliot Clark, Robert Vonnob and Ernest Albert, which amounted to some \$2,500, were made. The exhibition, although limited in size, was a success in every way.

BUYS RARE DELFT PIECES

A special cable to the N. Y. Times from The Hague says Simon Morgan's collection of rare old Delft, which a well-known Dutch dealer, Etien Delaunow, has just bought in Paris, is now exhibited in Amsterdam. The Dutch dealer profiting by the advantageous exchange, bought the collection for about 3,000,000 frs. The most remarkable pieces are a set of five Delft vases decorated with gold, signed Adrien Pynacker, which have been sold for 50,000 guilders. Delft ware is now fetching higher prices in Holland than abroad.

Sales at Allied Artists Show

The following oils were sold from the recent exhibition of the Allied Artists at the Kleinberger galleries—"March Day," Hobart Nichols, "In Central Park," Arthur J. Powell, "Silver Melody," Gustave Wiegand, "Spring Morning," Edward C. Volkert, and "Winter Time," Harry Franklin Waltman.

Schultheis Uptown Gallery to Close

The Henry Schultheis Galleries uptown gallery at 425-427 Fifth Ave. which has been such an attraction to art lovers, will be closed May 1 next. The firm decided a short time ago to accept an offer for its unexpired lease and will centre its business in its well-known and long-established galleries at 142 Fulton St.

SPRING ACADEMY IN BROOKLYN (First Notice)

For the first time in its history, the veteran Academy of Design has, perforce, owing to the recent fire which half destroyed its home in the Fine Arts Building in West 57th St., gone on an excursion, and crossed the river to Brooklyn, where it has installed its ninety-fifth annual Spring exhibition in the spacious and finely lit galleries of the Brooklyn Institute of Arts and Sciences, better known to the art public as the Brooklyn Museum. This is situated on the distant Eastern Parkway, as the traveller, after the weary journey from the town called Manhattan, approaches the main entrance to Prospect Park, on the way to Flatbush and the still further Coney Island.

This excursion to the far frontier of Brooklyn, is a novel experiment, and it remains to be seen whether or no the advantages of many large and well-lit galleries, which have permitted the Academy Juries to hang and place the largest number of pictures and sculptures in any of its 94 past annual displays, some 634 oils and 77 sculptures, and to add to these, and for the first time, some 203 black and whites (an excellent move), so that the display may truly be called a National Salon, will overcome sufficiently the disadvantages of a location, so far removed from the "haunts of (busy) art lovers," involving a tedious subway and trolley and pedestrian journey (for no trolleys go direct to the Museum), to make the result a success in the way of attendance and sales.

But what may be Manhattan's loss this year is Brooklyn's gain, and the Brooklynese, flattered and honored by the selection of their "home town" for the annual display of the country's oldest (save the Pa. Academy) Art Institution, sent their elite to the opening reception on Wednesday, and will doubtless throng the Museum galleries until the display closes on May 7.

The assembling in N. Y. and the transportation to the Brooklyn Museum of the 916 exhibits was no mean task and was well done, while the hanging in the well appointed and spacious galleries was also well done by this year's committee composed of Charles C. Curran, Henry B. Snell and Paul Manship.

Contrasted Exhibitions

The contrast between this Spring Academy and its predecessor of last Spring, called a "Wartime Academy" from the small number of exhibits—only 231 oils and 53 sculptures, with many of the strongest artists unrepresented, is very marked. Notable also is the proportion of representation, for with, at last, adequate space, there are this year no less than 681 exhibits by artists not members of the Academy, and only 145 exhibits by Academicians, and 105 by Associates. So also, through adequate space is the curse of too much of the Academicians and Associates, and too little of the outside element, removed, and the Academy given the opportunity to justify its title of National.

It was therefore a merry company of Academy members, outside artists and press representatives, which assembled on press and private view day last Tuesday, to welcome the new departure and to enjoy the occasion. With brilliant sunshine flooding the beautiful and lofty galleries, and heightening the often brilliant color of many canvases, the scene was unusual and effective and one could have fancied oneself, for a time, in the Grand Palais of Paris at the Salon "Vernissage," minus the Parisian costumes and the acres of huge and sensational pictures and large sculptures—that is, if one did not look out of the windows to behold the torn and dug up Parkway, on which the Museum faces, and which presented a more appalling sight than if the "Big Berthas" which shelled Paris, had destroyed the wide avenue.

A General Estimate

It is impossible, in the course of a brief initial review of the Spring Academy, and with such a number of exhibits to do more than attempt to give a general estimate of its character. It is, of course, a display of sane art, that is, art which is founded upon the basic canons of form, line and color, and art which has passed the critical eye of men trained in these basic canons. Therefore it is not a display of sensational canvases or sculptures, offered to attract the curious and startle or amuse by ignorant or purposely false drawing or impossible and harsh color contrasts or harmonies. There is an absence of any remarkable or greatly superior work, but an abundance of strongly painted good, true landscapes, well drawn and com-

(Continued on Page 2)

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LOS ANGELES

Most important is the First International Print Makers Exhibition now on at the Museum of History, Science and Art, under the auspices of the Print Makers of Los Angeles. It is international this year, the collection selected from prints submitted containing 471 prints, representing France, England and America. French contributors include Albert Besnard, Paul Helleu, Paul Signac, Jean Veber, J. L. Forain, T. A. Steinler, Picasso, Jacques Beurdeley, J. F. Raffaello. From England are prints by Frank Brangwyn, Spencer-Pryse, George Soper, Elsie Henderson, Malcolm Osborne, John McClure Hamilton, etc. Gallery talks on prints and processes are being given weekly by various members of the club.

Four members of the Print Makers have been elected to the Chicago Society of Etchers—Benjamin C. Brown, Howell C. Brown, Harold Doolittle and May Gearhart. Of 188 prints exhibited by the Chicago society in its present exhibition, 17 are by members of the Print Makers.

Painters and sculptors of Southern California will show at the Museum April 8 to May 15, free for all artists of the community, each limited to three works.

Helen B. Wood.

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Spring Academy in Brooklyn

(Continued from Page 1)

posed figure works, and several striking portraits. There is enough variety of subject to hold the visitor's attention and to lead him on from gallery to gallery, with the feeling that in any one he may find something really worthwhile—and he is not disappointed. True, too many of the stronger men, Bellows, Glackens, Luks, Henri, Bogert, and others are not represented and too many, even of the better painters and sculptors, repeat their accustomed themes again, once too often, but there are several newcomers who have abundant promise, and the general effect is a pleasant and satisfying one.

The Prize Winners

The prize winning works are, as usual, first sought for. The Jury of Awards gave these out last week, now the larger jury of art lovers are free to pass upon them and to dissent or agree with the artist jury, as to the wisdom of their choice. The first Altman prize of \$1,000 was captured, as has been recorded, by Capt. Elmer Schofield, lately returned from war service with the British army, for his large and striking portrayal of a wide rushing river tumbling in foaming rapids over brown rocks—a work of superior force and feeling. The second Altman prize of \$500 went to Robert Spencer for his olive green tonal summer landscape with houses, "Green River," seen at the recent Pa. Academy—a delicate, truthful transcription of a smiling summer day, full of charm and daintily refined. James Hopkins, whose stay among the eastern Kentucky and Tennessee mountaineers a few years ago gave him original material, won the Thomas B. Clarke prize of \$300 for the best figure work for his "Mountain Courtship," also seen at Washington, a large outdoors with figures, a young couple strolling at eventide in picturesque rough mountain attire, telling again the "old story," a canvas of much character expression and good movement and delightful cool color. To Henry R. Rittenberg went the Isaac N. Maynard prize of \$100 for the best portrait, for his full length standing presentment of his fellow artist, Elliott Daingerfield, a speaking likeness and a strong well-drawn and conscientious work. The three Hallgarten prizes of respectively \$300, \$200 and \$100 went to comparatively newcomers: Armin Hansen, for a carefully drawn, nicely colored beach scene with figure "Boy with Cod"; Kantaro Kato, for an attractive "Portrait of a Young Woman," and John E. Costigan, for his figure and outdoors, two young women sitting in the sunlight, entitled "Gossips." Anna Vaughn Hyatt won the Saltus medal of merit for her model of her striking statue of Joan of Arc on Riverside Drive. The Inness gold medal was not awarded last or again this year.

All these prizes will, it is to be believed, meet with general approval, although the three Hallgartens were not awarded to especially notable works.

It may be that the Jury wished to recognize new talent and also, perhaps, the foreign element among the painters, for it is to be assumed that Sweden, Japan and Ireland were the natal places of the three Hallgarten winners.

The selection of exhibits for special or detailed notice must be left to later reviews.

James B. Townsend.

School Designs at Art Alliance

In order to have something for Fifth Ave. Fair week the Art Alliance of America, 10 E. 47 St., have placed on view the work of the different schools dealing with design, such as Washington High School, N. Y., Soc. of Fine and Applied Art, Pratt Institute, N. Y. School of Applied Design for Women, etc. The most interesting exhibits are bird and fish designs, especially a two-bird design by Eunice Blaschek. A good poster is one showing Al Jonson singing for a Record Co.

Young Sculptors at Gorham's

For the second time the Young Sculptors Society are exhibiting at the Gorham Galleries, through April 24. It may not be generally known that the society consists of young men who are engaged in the studios of the big sculptors and who meet of evenings to criticise one another's work. They accept no help of any kind, with the exception of this yearly exhibition, the expense of which is borne by the Gorham Co. The work is exceedingly interesting and none the less that much of it reflects the studios of the exhibitors' employers. On looking at the "Girl with Cymbals," by George Lober, it is not difficult to guess that he works with Miss Longman, and "Pastime," by Olympio Brindesi recalls Chester Beach. Duane de Champlain, who is with Stirling Calder, has a good statuette entitled "Snake Dancer." A strong sketch is "Sir Walter Raleigh" by James Novelli, who also shows a fountain piece entitled "Dawn," a nude figure, with the left arm outstretched, the right arm encircling her head, the moment between sleep and awakening being well expressed. Abraham Rosenstein, a product of the Beaux Arts, is responsible for three capital sketches, the best of which is a fountain figure with pelicans.

Josef Lorkowski, connected with Weinman, shows "The Prairie Fire," some startled horses and young colts in a moment of panic. Carl Gruppe shows the best fountain design, "The Goose Girl," in which the influence of Karl Bitter is plainly manifested. "A Joyous Pan" balancing on a turtle is by Quattrocchi, who works with C. C. Rumsey, a very good design, indeed. "Draped Dancer" by Angela is well modeled and has good feeling. Not in the catalog but very effective is a low relief "Pot of Basil" figure, carved on a chunk of marble. Head of a smiling peasant girl entitled "An Italian Fragment" is by de Francischi, who is with Ruckstuhl. The same young sculptor scores success with his "Bayadere." On the whole, considerable talent is evinced by these American sculptors of tomorrow, who deserve practical encouragement to tide them over the difficult years of preparation.

Frank Chickering Warren's Pictures

Frank Chickering Warren, who has spent the past fifteen years in Italy, recently returned to this country with a collection of paintings which he is showing at the Touchstone Galleries, 11 West 47th St., through April 17. He is a capable artist, whose work betrays thorough knowledge and training. His color sense is rarely refined and he has evidently devoted considerable time to the perfection of his drawing. He also infuses into his work a sense of poetry and his subjects are chosen with inherent good taste. The exhibition comprises some 69 works, including oils, pastels and ink drawings and watercolors, executed with individual charm. "After the Storm," has attractive sentiment, while "Edge of the Desert" is expressed with dramatic force. There is rich color in "Forest with Figure" and a feeling of romance in "Sunset." "Lawrence Beach," painted since his return to America, is painted in a high key with lovely color and atmosphere. Of the pastels, the best one, "Moonshine," in which the artist has allowed his imagination attractive play, "Village Blanc, El Mantara," with personal vision, "Village Borghese, Rome," which rings with rhythmic harmony, and "Moonlight Fantasy," "Woodland Note," "The Prayer," "Convent Door" and "The Olive Gatherers" all with their place in poetical and personal expression. His watercolors are quite as able, lovely in color and "Rome," "The Temple," "From the Aventine," "Spring," "Arch of Augustus, Perugia," "Bay of Naples" and "Borghese Gardens, Rome," are all rendered with charm and individuality. His pen and ink drawings reflect the talent of his color works.

At her Carnegie Hall studio Jane Freeman is painting an interesting portrait of Madam Bolt-Jorgensen.

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French Art at Durand-Ruell's

Of paramount importance is an exhibition, now running until further notice, of French art at Durand-Ruell's, at 12 E. 57th St. Its importance may be judged by the fact that only first class names are included in the display, and they are Monet, Renoir, Manet, Pissarro, Andre, Degas and Sisley. Among several Renoirs on view perhaps the most important is a rustic scene entitled "La Route" in which a country lane is shown with its hedges studded with wild flowers exquisitely painted. Of his figure pieces "Gabrielle Lisant" portrays a young girl in a dazzling red blouse poring over a book. Another interesting Renoir is a pastel sketch where a standing girl is fixing some flowers in the hair of another girl seated in front of her. The color scheme is one of rose, grey and yellow in beautiful gradation. The Monet which possesses the most force and charm perhaps, is "La Cabane de Douanier a Pourville" the little coast-guard cottage perched on the edge of a picturesque promontory, solidly painted in loose and luscious color, contrasting grandly with the distant and monotonous ocean. Larger and more dramatic canvases by him are Rouen Cathedral, which must be looked at from a considerable distance, and "Dolce Acqua pres Vintimille," with a hog-backed Roman bridge in the foreground and the castle ruins towering majestically above the town, a somewhat theatrical performance but masterfully painted. Pissarro is best represented by his canvas "Paysanne gardant la Vache," a grazing cow with head-on presentation, an always difficult feat of draughtsmanship. Andre's "Maison rose sous les oliviers" is a charming example of paysage intime. The best Degas, and one of the finest oils on exhibition is the half length study of a Savoyard girl in peasant costume, reverently painted and possessing a haunting charm. Sisley is represented by a river-scene in his well known manner entitled "Le Loing a Moret." What characterizes these French impressionists above all is their inimitable style which they all seem to share in common.

Horace Brown at Ralston Galleries

Horace Brown, whose 26 oils fill the main gallery at Ralston's, 567 Fifth Ave., through April 17, introduces himself to N. Y. with a quality of work that cannot fail to command him a welcome. He spends most of his time at Springfield, Vt., where all of the works were painted at various seasons of the year. He selects the joyous, hopeful aspects of Nature for expression and clean harmonious color marks all of his work. "The Bridges," high in key and interesting in composition, is a decorative work of pleasing tone. The canvases were doubtless all painted directly from Nature, for all bespeak truth and sincerity. "Early Summer," has unmistakable out-door qualities, "After Rain" has the true atmosphere of sky and clouds after a storm, and "The Pasture Gate" has freshness and scintillant color. "Snow Patches" is an unusually fine winter landscape, and "The Canal" is an interesting subject, ably worked out. The exhibition contains several small pictures suitable for N. Y. rooms, which exhale the same sincerity and convictions as his larger works.

Zelma Baylos has recently completed a portrait of Miss Bertha Studer at her Sherwood studio and is now at work on a portrait of Mrs. Robert Otto.

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Works by Gauguin at De Zayas' Gallery

Some 32 examples of the much discussed art of Paul Gauguin are shown at the De Zayas Gallery, 549 Fifth Ave. through April 17. The display will doubtless attract unusual attention from the fact that Somerset Maugham, the English author, is thought to have modelled the chief and repulsive character of his widely read and sensational novel "The Moon and Sixpence" after Gauguin and the artist's life in Tahiti.

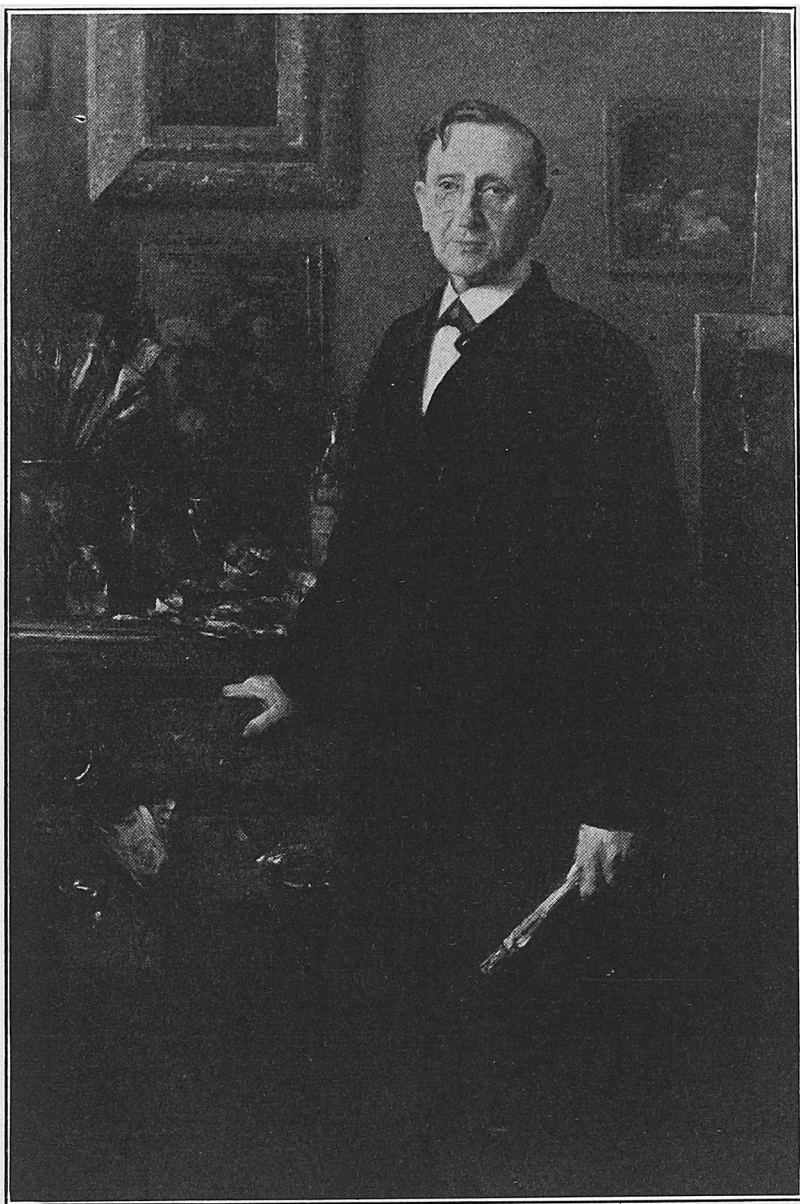
Those, however, who visit the display with the hope of seeing the works of Gauguin's Tahitian period will be disappointed, as those shown are of his earlier, and, by some, thought his best and climactic period. The artist was one of the leaders of the so-called "Post Impressionist" group of modern French painters who derived from Cezanne.

The works now shown are not as unconventional in subject as those painted in the South Sea island. There is a "self portrait," with exaggerated features, in which the color is extremely personal and the expression most individual. A frieze "Breton Dancers," and a "Portrait of Meyer de Haan," emphasize the man's feeling for form for in the simplest and yet most forceful manner, he portrays his sitter's character. "Nude on the Beach," "Dancing Bretons," "Chapel of St. Maudet," "Beach

Old Masters at Ehrich Galleries

In celebration of Fifth Ave. Week, the Ehrich galleries, 707 Fifth Ave., have placed on view a group of their finest paintings by artists of Spain, France, Italy, Holland and England, dating from the XV to the early XIX centuries. Seldom has an array so varied and rare greeted the N. Y. public, as all of the painters selected were peers in their time and represent the best art of their countries. Gainsborough, Lawrence, Turner and Reynolds have been chosen to represent the finest in English art, with remarkably good examples of their work. Especially delightful is Lawrence's "Portrait of Mr. Erskine," with its beautiful flesh modeling and strength of character. Aimee Duvivier stands for French portraiture in the late XVIII century, with a pre-eminence of the "Marquis d'Acqueville" typical of the period. A remarkable draughtsman and colorist he has instilled into this canvas rare life and charm.

There are two splendid examples of El Greco, "Holy Virgin" with tender facial expression, "St. John" enveloped in a robe of the limpid alluring rose shade that only Greco has painted so beautifully. A small, but fine, example of Rembrandt, "St. Peter," is Holland's part of the show. A Goya "Portrait of a Princess," a deep toned impressive example of Tintoretto, "Scipione



ELLIOTT DAINGERFIELD
Henry R. Rittenberg

Awarded Isaac N. Maynard Prize in Current Spring Academy

at Belle-Angenany," "Fishers at Goeman," and "The Mower," all have a rhythmic movement and a certain grace of line.

Paul Manship's Bust of Rockefeller

A marble bust of John D. Rockefeller, by Paul Manship, is on exhibition at the Scott and Fowles Galleries, 590 Fifth Ave., to May 1. In this work the clever young sculptor has succeeded in obtaining a remarkably truthful likeness and improved upon Sargent's well-known portrait of the aged man, in that he has caught the sitter's curiously contrasted appearance of advanced years and reminiscent youth. The bust is the most striking piece of sculpture seen in many a day. It is shown against a Louis XV tapestry and in a small gallery, hung with unusual old portraits by early Dutch, English and Spanish masters for which the exhibiting house is noted.

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Paintings By Pueblo Indians

The exhibition of paintings by Pueblo Indians at the Museum of Natural History, which will continue through July 1, is interesting as describing the various customs and occupations of the Indians rather than from any artistic merit. In brilliant colors, the result of clear skies and vivid sunshine, the artists have portrayed various occupations such as "Baking Bread," "Winnowing Wheat," "Decorating Pottery" and "Burning Pottery" with enthusiasm. There are compositions showing groups of ponies, and "Deer at Rest."

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Western Painters at Milch's

Three painters of western life, Victor Higgins, Ernest Blumenschein and Walter Ufer, are showing groups of their recent presentments of Indian life and landscapes painted about the Southwest at the Milch galleries, 108 West 57th St., through April 17. Walter Ufer lives at Taos all the year and has intimate relations with the Pueblo Indians and knows their character and customs, and he understands the quality of light and color of the locale. One of his motifs, "Taos in Snow," was painted last winter and is sincerely and ably expressed. "In Taos" showing an Indian and a half-breed Mexican is an interesting and faithful character study of uncommon types. "Indian Making a Fire" is another strong example. Victor Higgins, who also spends the most of his time in the Southwest, shows "The Pumpkin Girl" exhibited at the Luxembourg in Paris last year, and which is now under consideration for purchase by the trustees of that Museum. "The Sun Priest's Daughter," clad in the vivid colors typical of the taste of the tribe, posed against one of the brilliant white houses of the locality, is ably handled and "In the Canton" is a good winter landscape. Ernest Blumenschein displays a group of eight canvases, among which are three remarkable Indian heads, "Indian in the Desert," "Woman of Taos" and "Albedia of Taos," "The War Captain in Peace Times" is an interesting study of Indian character and "Storm Cloud," "Crossing the Desert" and "White Blanket and Blue Spruce" are good works.

Charles Reifel at Folsom Galleries

Charles Reifel is showing a group of decorative landscapes at the Folsom galleries, 560 Fifth Ave., through April 17. His work shows that he has a high artistic purpose and he reveals Nature with breadth and vigor. That he is still striving to attain his ideals is manifest in many of the works, but his evident sincerity and strength will doubtless claim respect for his efforts. He has a certain mastery of line that describes refined accomplishment and his color sense is always of interest. "February Thaw," with strong, contrasting tones of yellows and purples is convincing. "Edge of the Village" is also strong in color quality, but its brilliant tones are harmoniously managed. "The Squatter's Farm" is rich in tone and "The Neighbor's Studio" is a good presentment of winter's biting atmosphere and has well painted snow. "Beginning of Autumn" is fine in able gradations of green tones and has sentiment and charm. "The Homestead," "In the Hills," "Byways of Wilton" and "Summer" are among the subjects he renders in an interesting and personal manner.

Mr. Emile Sperling of the Kleinberger galleries who has been in Paris for some time past returned on the Lafayette Tuesday last.

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AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	-	-	-	-	\$3.00
Canada	-	-	-	-	3.35
Foreign Countries	-	-	-	-	3.75
Single Copies	-	-	-	-	.10

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Vol. XVIII APRIL 10, 1920 No. 25

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ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

ART AND BOOK SALE CREDITS

The question of credits to professional buyers at art and book auctions has come prominently to the fore through what it is stated was the disappointing result of the recent auction of the Wallace Library. According to a writer in the N. Y. Evening Post—a Mr. Frank Hopkins, we believe—who has been a close follower of the more important sales of literary properties in New York for some years past, this Library, it was estimated before its sale, would bring at least \$250,000 while it only sold for \$153,709. The same writer discussing this unlooked for result—unlooked for, as differing from the picture and other art sales this season—those of books and prints have, as a rule, been highly successful, attributes the result chiefly to what he says was an unwise refusal to grant more than five and fifteen days credit, respectively, in two equal parts, to buyers at the sale, when these buyers had, according to the supposed custom of the trade, expected at least thirty days of grace, with consequent resentment on their part and an abstention from purchasing. Other reasons for the disappointing result of the sale, are given by others than Mr. Hopkins, and quoted by him in his article, namely the recent death of that Brobdignagian buyer, George D. Smith, the mistaken arrangement of the numbers, so that bad and good were mixed together, and

so sustained interest was not maintained, and lastly, perhaps the lingering of old feeling engendered in past battles between Messrs. Wallace and Smith and their respective followers. Mr. Hopkins gives full credit to the auctioneers for their efforts to snatch victory from defeat, and claims Mr. Wallace as a "good loser."

The book lover and collector can take his choice from these various theories as to the result of the Wallace sale. It seems to us that the question of credit, as Mr. Hopkins argues, was the chief determining factor in the sale's having been a disappointment, but the auctioneers presumably knew their ground when they limited this credit, and whether or no they acted wisely in the matter is not within our province to discuss or decide. This was their business, as was the funeral of the sale, Mr. Wallace's. The incident, however, proves again to our mind, how dependent the art auction trade is upon the dealers, after all. In a dead dull or waiting market, who but the dealers revive, support or boom it? When they withdraw their support from real or fancied grievances as in the Wallace sale—what happens? Do private buyers come to the rescue? The much abused dealer in art or literary properties would seem to have his uses after all.

OBITUARY

Charles F. Browne

Charles Francis Browne, artist and for 30 years an instructor in the Chicago Art Institute, died Mar. 29 last in Waltham, Mass., at the home of his mother. After having been ill last summer while at his summer home in the artists' colony at Oregon, Ill. Mr. Browne was removed to his old home in Mass. during the winter.

Mr. Browne went to Chicago in 1890 from art study abroad. He was especially noted for his landscapes and his canvases have hung in the larger exhibitions of this country and in Paris. In 1910 he was appointed assistant U. S. commissioner general at the Fine Arts exhibition at Buenos Aires and Santiago, Chile.

He was founder of the Brush and Pencil club, prest. of the Chicago Society of Artists and a director of the Western Society of Artists. He was born in Waltham in 1859.

Andrew Gow, R. A.

Andrew Gow, R. A., Keeper of the Royal Academy, recently died at Burlington House, London. It has become so much the fashion among modern art critics to belittle what they call the 'Mid-Victorian Anecdotal School of Painting,' says Sir Claude Phillips in the London Telegraph, "that we are apt to overlook the fact that painters like Meissonier and Orchardson did not disdain a literary side to their artistic output. In England historic genre painting has always been popular with the public, and the Academician, whose death is chronicled, was undoubtedly one of the most steadfast and unswerving exponents of a now almost moribund school."

Mr. Gow, who became a Royal Academician in 1891, was elected to the important post of Keeper of the Royal Academy, an office second only to that of the President. With it goes a permanent seat at the Council, a salary of £800 per annum, and a residence, with an excellent studio, in the quadrangle of Burlington House.

SAMUEL COLMAN

American Artist, Connoisseur and Collector

The death of Samuel Colman, the American artist and art collector in his eighty-ninth year, was recorded last week.

For over forty years the influence of this late Academician and amateur has been widely known and commented upon in the American art world. An educated painter himself he enjoyed the genius of his fellow artists, George Inness, Winslow Homer, A. H. Wyant, Homer Martin and others and he inspired art patrons who were his friends to love and invest in the works of these men.

Among collectors of old Chinese porcelain and pottery also Colman was regarded as an unerring judge, for his instinct and knowledge of the beauty of Oriental art

were incomparable. A collector himself he included with his Chinese art objects, specimens of Japanese and Persian pottery, metal and painting.

He was the valued friend of William T. Walters, Henry G. Marquand, Heber K. Bishop, George B. Warren, Samuel P. Avery, James F. Sutton and Rufus E. Moore, all of whom have passed and he became the frequent adviser and the companion of the late H. O. Havemeyer, Charles A. Dana, William Man, Charles L. Freer, Cyrus J. Lawrence, Charles Stewart Smith, William M. Laffan, Samuel T. Peters, Thomas B. Clarke and Richard H. Williams.

At all "first views" and "openings" of Oriental porcelain importations Mr. Colman was an early visitor and an eager buyer. He was among the very first to form a comprehensive collection of early Chinese pottery and during the period of his long life he arranged a half dozen public sales of his attractive holdings. All of these exhibitions gave further proof of his connoisseurship and the famous collections of Messrs. Walters, Dana, Havemeyer, Morgan, Garland, Peters, Waggaman, Graves, Clarke, Borden, Sampson, Warren and Altman were enriched by purchases from his public sales.

The dead artist was a devotee of the landscape art of his friend, George Inness and pleaded with old and new buyers to study and patronize that distinguished painter. When Mr. Thomas B. Clarke asked him to express himself about Inness' "Winter Morning at Montclair," a 30x45 canvas that Clarke had just purchased, he said quickly, "I know the picture and it is one of the greatest landscapes ever painted." Last year—forty years afterward—Colman was told that this picture was sold for twenty-five times what it cost Mr. Clarke to Mr. James W. Ellsworth of this city who now possesses the finest private group of the works of Inness.

Mr. Colman could not resist praising a beautiful art object when he saw it. Oriental art importers of half a century ago like Fountain, Morley, Sypher, Sutton, Raymond, Austin Robertson, Henry Duveen and Rufus Moore united in saying, "Colman is so full of enthusiasm he is never captious—he don't scold, he always praises the object when it appeals to him. One of the best known of old American art dealers, now gone, remarked, "I wish that I could give Mr. Colman a vase that he admires, rather than sell it to him."

It is not positively known that Samuel Colman has left a collection of the art objects he so adored during his many years of collecting, but if he has done so living amateurs and students of art will struggle to possess something from his reservations.

SALE OF RARE STAMPS

Postage stamp collectors will soon have an opportunity to purchase some of the rarest stamps known in philatelic history, for the French Government, according to a recent report from Paris, is preparing to sell at auction the remarkable collection accumulated at an expense of more than \$2,000,000 by the late Baron Ferrary. It has been famous for years as the greatest postage stamp collection in the world.

Had it not been for the war the collection would have remained intact as a German possession, as it was left in 1917, when Baron Ferrary died at Lausanne, to the Berlin Postal Museum. The collection was then in Paris, where it had been housed for many years in an imposing building in the Rue de Varennes, bequeathed by the Baron's mother, the Duchess de Galliera, to the Austrian Embassy. Several years after the death of the Duchess, Baron Ferrary was adopted by an officer in the Austrian Army, R. E. la Renotiere von Kreigsfeld, and in later life he was known as Baron Philippe la Renotiere von Ferrary.

The French Government confiscated the valuable collection as alien property, and it is said that it will now be sold for the benefit of the Government at an early date. Baron Ferrary began stamp collecting as a young man more than sixty years ago, and possessing ample means he succeeded in securing copies of both used and unused stamps of practically every postage stamp tentation of collectors in every country.

There has never been a stamp collector who indulged in his hobby in so princely a manner as did Baron Ferrary. To dealers all over the world he was known as always in the market for any exceptional rarity or choice specimen. He was a liberal buyer and his dealings with one large London firm are said to have represented fully \$20,000 a year for many years. He also bought many notable collections, one of the best being the well-known Philbrick collection, for which he paid \$40,000 in 1882 and which is said now to be worth \$200,000. The sale of the Ferrary collection will be an event in philatelic circles which will attract the attention of collectors in every civilized country.

E. and H. Frederichs, now at 57th St. and 7th Ave., will occupy the old Powell Gallery, 983 Sixth Ave., from May 1. They are said to have arranged to spend \$20,000 on alterations.



EPSTEIN'S STATUE OF CHRIST

Courtesy Literary Digest

The statue of Christ by the Jewish sculptor, Jacob Epstein, reproduced above, has been attracting the controversial art public to the Leicester Galleries in London—which drew a greater number of interesting shows of the "modern" type than almost any other gallery in London. The figure of the Redeemer is shown as newly risen from the grave, pointing with an accusing gesture to the marks of the torture to which human incredulity in the presence of the divine has condemned him. As if to emphasize the note of suffering, the hands have been deliberately exaggerated in size, while the body is emaciated, as if proper to the dead rather than to the living.

As regards the features, it will be seen that the sculptor has, in his anxiety to get away from the conventional and effeminate type as usually exploited by interpreters of the Christ, risked the danger of going to the opposite extreme. The face is extraordinary in its strength and purpose—it is that of a reformer and a leader, yet the divine element can hardly be said to be present. The forehead is receding, the under lip protruding, the expression is sardonic. But there is an underlying idea and an individuality in the conception that brings one back to its study, while other versions leave us cold.

The figure has recently been sold for £2,000 to an English collector whose name has not been divulged.

Members Show at Studio Club

The current exhibition at The Whitney Studio Club, No. 147 West 4th St., is composed of the work of members, and will be on until May 1. The catalog has 161 numbers. The range is very wide and veteran and amateur stand "shoulder to shoulder," or to be a little more exact as to exhibition technique, their pictures hang side by side. Arthur Crisp is represented by "New Steps" and "La Petite Favorita," both of ballet girls in typical poses and in colorful, if abbreviated attire. "Dory Adrift" by Rockwell Kent, is spectacular. Nan Watson's "Billy," is happily expressed and "The Work House Gang," by Eugene Higgins, registers the hopeless outlook of the "down and outers."

"The Red Carpet," by Guy Pene du Bois, is an excellent example of this "modernistic" painter. Gertrude V. Whitney's "Portrait statuette of Jo Davidson," is a bit satirical but it has zest nevertheless, with good modeling. "In the Apple Tree," and "The Blue Roan," are not particularly good examples of Mahonri Young. "The Soldier's Dream," by Thomas Slidell, is a study of the undraped female figure, decorative in high degree. Ethel Wallace shows for a wall decoration some batik velvet done in well-chosen colors and with the design forms registered in diaper and other examples of batik work are shown by Lydia Bush-Brown.

LONDON LETTER

London, April 1, 1920.

The most talked-of event at present is the exhibition of portraits by Augustus John at the Alpine Club Gallery. Painted with an extraordinary bravura and with masterly touches of characterization, these works are yet only superficially brilliant portraits of a number of equally brilliantly superficial people, and since the superficial individual deserves nothing more than a superficial presentation, presumably the artist is perfectly justified in the way in which he has carried out the portraiture. A good many of the portraits approach perilously near to caricature, among them those of Lady Ottoline Morrell and of the Marchesa Casati, this defect, however, being counterbalanced by the exquisite coloring and the skilful drawing in each. One is left wondering how far Mr. John desires these canvases to be regarded as serious art or whether they are merely journalistic criticisms of personalities of the day. Having assimilated their all too obvious message, it is doubtful whether one would be disposed to return to their study; one is rather inclined to conclude that one has exhausted their significance at first sight. Still the undeniable mastery of the craftsman remains, no matter what conclusions one may arrive at when regarding them as portraits pure and simple.

Nursery Relics

Those of us who happen to have preserved and cherished the books and calendars illustrated by Kate Greenaway, which formed the commonplace possessions of our nursery days, are fortunate indeed, for first editions and complete sets, adorned by this charming mistress of illustration, are now fetching quite remarkable prices. A set of presentation Greenaway almanachs, nearly complete, recently fetched as much as £240 at Sotheby's a few days ago, while it is by no means an unusual thing nowadays to find editions of nursery rhymes, adorned by her brush, placed in the windows of antique book-sellers, side by side with volumes of the Elizabethan dramatists. But no doubt as soon as the news spreads as to the prices which the good lady is now fetching, so many nursery hoards will be overhauled with a view to discovering specimens that in time the supply may exceed the demand and the price fall once more.

The New Academicians

Two new Academicians were elected a few days ago: Sir Edward Lutyens, the architect, and Hughes-Stanton, the landscape painter. Lutyens, whose reputation was considerably advanced a short time ago by the simple and dignified Cenotaph to the Fallen, erected in Whitehall, is responsible for some of the best of modern English architecture, his taste having shown itself equally distinguished, whether applied to buildings of a domestic, ecclesiastical or commercial type. Hughes-Stanton, who is represented in numerous National collections in Europe, America and Australia, paints with a broad brush and with real appreciation of Nature. His pictures have for many years past been centres of popular attraction at the Academy shows.

The Cavell Memorial

The beauty of London has not been increased by the erection of the Memorial to Nurse Cavell in St. Martin's Place, nor has Sir George Frampton added in any way to his laurels by its achievement. It is related that a certain wit has designated it "Nurse Cavell's Second Martyrdom," a soubriquet which is amply justified by the unpleasing proportions and clumsy arrangement which distinguish it! Above the niche in which the figure of the nurse is placed, there towers a top-heavy structure which not only fails to add to the meaning and purpose of the design, but at the same time provides an almost grotesque effect, most distracting to the eye. It is curious that English national tradition for infelicity in regard to public monuments should persist so enduringly.

A Porcelain Collection

More than a thousand specimens of old English porcelain have recently been acquired by Mr. Amor, of 31 St. James Street, from the Huddersfield collector, Mr. Whiteley Tolson, who has shown remarkable acumen in assembling choice examples of almost every variety produced in this country up to the early 19th Century. The collection contains a number of unique pieces, especially in regard to specimens of Chelsea porcelain.

The Spring Exhibitions

Picture-shows are as prolific as the flowers in Spring. Among others, the Royal Institute of Painters in Watercolors is holding a show in Piccadilly, wherein W. B. Ranken and Graham Petrie are among the most arresting of the contributors, and the Chenil Gallery in Chelsea is showing etchings by William Strang's son, Ian; clever work, marred by a certain hardness and want of elasticity, yet sufficiently powerful to kindle a desire to watch his development in the future.

One of Gustave Wiegand's Blue Mountain Lake pictures, which held a prominent place in last year's Academy, was recently purchased by Mr. W. Anderson of Richmond, Va. His "Summer Day" was also purchased by the same collector.

LE LUNDI 3 MAI, 1920

A LA GALERIE GEORGES PETIT, 8, RUE DE SÈZE, À PARIS

Vente de la collection de feu M. A. Willems, de Bruxelles Oeuvre importante de Corot

Les Bergers d'Arcadie Deux tableaux par P. P. Rubens
Tableaux Modernes

par

Constable, Daubigny, Decamps, Diaz, Fromentin, Jacque, Madou, Mauve, Ménard, Meunier, Gustave Moreau, Th. Rousseau, Stevens, Troyon, Vollon, Ziem, etc.

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8, rue de Sèze

Pour les tableaux anciens
M. JULES FÉRAL
7, rue St. Georges

PHILADELPHIA

Paintings by modern masters will be seen at the Penna. Academy in a Loan Exhibition to open April 17 and continuing until May 9. Among those who will be represented by works, loaned by private owners, dealers and collectors, will be Mary Cassatt, Cézanne, Degas, Manet, Matisse, Monet, Picasso and Whistler.

While the total number of sales made in the recent annual exhibition at the Academy has not yet been made public, it is stated that it exceeds that of last year's show and that it includes several examples of the "ultra-modern" art, exposed in one group in Gallery H. The fellowship of the Academy is holding an exhibition of paintings of Still Life at 1834 Arch Street, to April 25 inclusive.

Some 118 oils, watercolors and pastels by the late Harry E. Greaves are on view for one week at the Plastic Club. Notably good canvases are representations of the fog-shrouded coast of New England near Nantucket, picturesque old covered bridges and buildings in the little village of Addingham, several good snow-covered landscapes and a number of admirable little sketches of street scenes in the older sections of the City. Several works were sold immediately after the opening of the show.

April announcements of events to come at the Art Alliance include the third annual exhibition of the Phila. Watercolor Club, to April 21. Portrait Photographs April 12 to 22, the exhibition of the Penna. Society of Miniature Painters April 23 to May 7, with an address by Alwyn Williams, President Royal Society of Miniature Painters April 28, a loan exhibition of Prints from the best local collections. April 23 to May 7, Posters submitted for the Prize \$100 Contest, advertising the May Day ceremonies at Bryn Mawr College, an exhibition of Modern Crafts work April 26 to May 10, and a sculpture exhibition May 11 to June 11.

Eugene Castello.

TOLEDO

Chester C. Hayes has closed his studio and will go to Etaples, France. He sails on the Lafayette, April 10.

George Elmer Browne is showing an exhibition of his recent paintings at the Mohr galleries for two weeks.

Frank Townsend Hutchens is showing over twenty of his late paintings for two weeks at the Hotel Secor. The following were sold the first week: "New Caanan Hills," "Summer Sky," "Twilight in Picardy," "Little Boy Blue" and "The Roadway in Silvermine."

Frank Sottek.

BOSTON

Margaret Patterson is showing a group of her wood-block prints at Grace Horne's gallery. Good color relations, a rare decorative quality, a knowledge, through long training, of the limitations and possibilities of wood-block printing and a certain artistic sense of beauty, added to the ability to express so all may understand and appreciate, are the reasons why Miss Patterson's block-prints are so enjoyable. Of the fifteen prints exhibited special mention should be made of "The Water Lily," "The Lark," "The Mill of Ypres," and "The Bruges Canal."

An exhibition of portraits by Arthur Halmi is on at the Vose galleries. From the prominence of the sitters, among whom are: Lady Decies, Mrs. Anthony Drexel, Jr., Mary Garden and Mrs. George Gould, the exhibition whets public curiosity. At the Guild of Boston Artists Frank W. Benson is exhibiting paintings and etchings, and at a local gallery Leon Kroll opens an exhibit of 17 of his oil paintings, including landscapes, three nudes and his portrait of Leo Ornstein.

Sidney Woodward.

CINCINNATI

The Museum has added to the John Josiah Emery collection a small study in oils by Whistler, "Arrangement in Pink and Purple—Girl Standing." This was formerly in the collection of the French painter, J. E. Blanche, of Paris, and was the one selected by him and Paul Helleu to be sent to London for the Whistler memorial exhibition. The canvas is distinctive in possessing more color and contrast than is usually found in the artist's works. A girl in a purplish pink gown is standing in front of a divan draped in red cloth—the manipulation of this large mass of red a painter's problem overcome with ease—the red strong, yet perfect in itself. The canvas is signed with the butterfly.

An exhibition of the works of the French painter and soldier Jean Julien Lemordant, is on at the Museum.

John E. Weis,

PORTLAND (ORE.)

A new loan exhibition of paintings owned here is on in the small gallery of the Art Museum. There are excellent examples of Monet, Pissarro, Twachtman, Homer Martin, George Inness, Blakelock, Wyant, Francis McComas, Child Hassam and F. C. Frieseke.

The annual exhibition of Pacific Northwest artists will be on to May 1.

LES JEUDI 6 ET VENDREDI 7 MAI

A LA GALERIE GEORGES PETIT, 8 RUE DE SÈZE, À PARIS

Vente de la Collection de M. A. Beurdeley TABLEAUX MODERNES

par

Constable, Daubigny, Decamps, Diaz, Fromentin, Jacque, Madou, Mauve, Ménard, Diaz, Dupré, Fantin-Latour, Forain, Baron Gérard, Ingres, Jacque, Jongkind, Lépine, Millet, Monticelli, Ricard, Théodore Rousseau, Stevens, Troyon, etc.

Tableaux anciens Oeuvres importantes
de

Boucher, Bouts, Canaletto, Ph. de Champaigne, Fragonard, Guardi, Largillière, Murillo, Nattier, Raeburn, Reynolds, Ribera, Téniers, Tintoret, C. Van Loo, etc.

Sculptures par Clodion, Carpeaux, etc., Tapisseries Anciennes

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ME. HENRI BAUDOIN
10, rue Grange Batelière

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Pour les tableaux anciens, M. JULES FÉRAL, 7, rue St. Georges

Pour les sculptures et tapisseries: M. M. MANNHEIM, 7, Rue St. Georges

PARIS LETTER

Paris, April 1, 1920.—The 38th annual display of the Union des Femmes Peintres et Sculpteurs is on at the Galerie Brunner. It corresponds to the old Salon (Artistes Français) in remnant art, which is as much as to say that innovations must not be sought for here. Good, studious pupils are more common than originators. The scheme for a war memorial by the Duchesse d'Uzès, president of the society; a picture by the vice-president, Mme. Debillemont-Chardon; portraits by Mmes. Achille Roud, Hauteville and Koutchine are among the most meritorious works. There are sunshine and breadth in Mlle. Ballot's landscapes, delicacy and freshness in Mlle. Drouet-Cordier's, while Mlle. Berton's Intérieure is quiet and free. Mention should also be made of the work of Mlles. Lusutremont and Chadwick and of still lifes by Mlles. Chameron, Fontan and Levylier. But the most artistic work is that by Mlle. Damart, who specifies quite unnecessarily that she is a pupil of Odilon Redon's, which is patent without reference to the catalog.

A good painter, Edmand Heulzé, is showing good paintings at the Galerie Pesson, 46 rue Lafitte. He is indifferent to vogues and coteries and paints, frankly and broadly, in his own original way. He has a feeling for tragedy, as also for the burlesque.

A new and well appointed gallery in the Place de la Madeleine, the Galerie Dim, reveals Charles Favure, whose still life is well composed and colored and whose landscapes have something pleasantly weird in them.

Yvonne and Paul Deltombe's exhibition at Druet's is excellent. M. Deltombe is one of France's best painters in still life (numerous though the good ones be). It is as good to look at as it must be to taste or smell! Some of his landscapes are voluntarily naïf, after the manner of decoration upon pottery; others are accomplished, while his compositions with figures have qualities but are lacking in style. Mme. Deltombe has made embroideries in wool work after her husband's still life which are admirable and among the most arresting achievements in this now frequently attempted style of craft. A number found purchasers from the exhibition's opening day.

Salon des Humoristes

Humor is a craze in Paris nowadays. I can remember the time when the comic view of things was far less appreciated. A selection of artists putting this into practice are exhibiting at the Galerie Devambez under the caption "L'Araignée" (in French you have "a spider on the ceiling" as in English you have "a bat in the belfry"). This show is preferable to that of the Salon des Humoristes, as it is more choice, for the smaller the dose the more effectual the humor, as a rule. M. André Salmon's preface to the catalog defines the exhibition as "Fantaisistes," "fantaisie" being, as he says, the younger and typically French daughter of humor. The exhibitors are: Gus Bofa, who invents strange hybrids; Depaquit, charming and genuine; Abel Faivre, not at home here; Pierre Falké, in whose "Robinson Crusoe" there is greatness; André Foy; Lucien Laforge, truly representative of the fantaisiste quality; Sacha Guity, a trifle academic; Hémar; Galtier-Boissière; Laborde, with acute drawings of American soldiers and of sailors on the "bummel"; Charles Martin, précieux, and whose lines are fine like the threads in a spider's web; André Warnod, who narrates Montmartre life; and Forain, who has dropped a visiting card.

Austrian Art Treasures Inventoried

The interallied commission of "experts" who are compiling an inventory of Austrian national art treasures, and especially of the Albertina collection, is directed by M. R. Koehlin, president of the Société des Amis du Louvre. The eminent archaeologist recently granted an interview describing the purpose of his task to a newspaper published in French at Vienna, in which he said: At one time Austria had decided to sell her works of art to find money for the purchase of food. A law had even been passed by the National Assembly authorizing the sale on behalf of the Government. Meanwhile the Saint Germain peace treaty made opposition to this sale. But as Austria is in want of securities and is prepared to provide pledges to obtain these, we have simply come here in order to make an inventory of the works and their value. We will submit our report to the commission of repairs, which will estimate up to what point Austria's works of art can guarantee her debt. We are, therefore, working for everyone, but especially in the interests of Austria herself.

By decision of the courts, Mlle. Jeanne Saulier, the dramatic artist, legatee of M. Samuel, late director of the Variétés theatre, is held to restore three portraits and a bust of the composer Offenbach belonging to the theatre, and which she mistakes for M. Samuel's personal property. It has been proved that the works figured at the theatre previous to M. Samuel's management and the new directors claim them.

M. C.

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Painter-Gravers at Anderson's

Albert Sterner, in a foreword to the Painter-Gravers catalog of their exhibition on at the Anderson galleries, 59th St. and Park Ave., through April 17, states the worthy ambition of the members in aspiring and working to have "The House of The Painter-Gravers of America," in the future, and the establishment of a membership that will advance the art in America. The low price for which good etchings, lithographs and engravings, autographed by the artists, may be purchased, is an inducement for the cultivation of art taste, and it is hoped will encourage embryo collectors to hang real works of art in their homes rather than cheap oils and poor copies. The present display which numbers nearly 200 examples, includes examples of several able and well-known artists, albeit that the society has not yet grown to the point of accepting only the best "painter-graver" work.

Among the more striking examples are George Bellows' "The Tournament" and "Tennis." In lithography this artist is at his best. Bolton Brown's faultless drawing and cleverness in chiaroscuro are evidenced in a group of etchings and lithographs, and Anne Goldthwaite's strength and ability are manifest in four etchings. Adolph A. Dehn, a young and promising engraver, shows decided talent in "Sunday Morning," "Mothers of The Revolution" and "The Harvest," all good in action and expression. Eugene Higgins has five typical subjects, Childe Hassam displays a group of etchings and Walter Tittle, well known to collectors for his fine work with the needle and who is an able colorist as well, does his reputation justice in a portrait of "Mme. H. Carod-Delville," a drypoint, "Portrait of M. Andre Castaigne," and "The Country Club," the last an etching, interesting in sentiment and good in light and shade. John Sloane, Raleigh, Joseph Pennell, James N. Rosenberg, John Marin, Wallace Morgan, Kenneth Hayes Miller, F. Luis Mora, Leo Mielziner, John J. A. Murphy, Earl Horter, John Taylor Arms and Peggy Bacon are among the most prominent exhibitors and Albert Sterner, president of the society, shows five well-drawn, interesting lithographs. Harry Townsend, Rockwell Kent, Henry B. Shope, and Lester Hornby add zest to the display.

"Two-Man" Show at Ferargil Galleries

A "two-man" show of works by Edmund Greacen and R. Sloan Bredin is on at the Ferargil Galleries, 607 Fifth Ave., through April 15. These two artists are a pleasing contrast, the pearly, tonal paintings of Greacen hanging in perfect comradeship with the more colorful productions of Bredin. Perhaps the best Greacen is a ¾-length female figure, painted in tones of rose and lavender, some purple grapes in the girl's hands forming the keynote of the composition. "Peggy," another girl portrait of importance, made its debut recently in a "seven-man" show at Reinhardt's, where it attracted well-deserved attention. It now holds the place of honor at the present show over the fireplace. Several dock scenes by Greacen suit his atmospheric handling, the best being "North River Docks," with good aerial perspective and charm of spaciousness. "Mist and Snow," a city scene showing Fifth Ave. and the Public Library, where, by the way, the famous lions look more like puppydogs, is of lesser merit than its companion piece, "Broadway and 23rd St.," in which both color and drawing are more vital and entertaining. Of Bredin's work two child portraits are significant, a baby "Barbara" and a winsome little maid "Jean." Bredin has shown herein a clear title to being considered a painter of children. "Quiétude" shows a young woman taking her tea comfortably, al fresco, in a sheltered spot by the river, sunlight and shadows intelligently interpreted. A sketch of a street scene in Amalfi is well built up but somewhat gray and sober for such a sunny locale. Other good canvases by him are "The Whitewashed House" and "Apple Blossoms."

C. Arnold Slade has returned to Paris and has taken a studio, with Mrs. Slade, in the rue D'Assas. Mr. August F. Jaccaci, of N. Y., has been elected (so the Paris "Herald" says) correspondent of the Academy.

CHICAGO

An advance view of recent watercolors by William Jean Beuley, to be on display at the galleries of Henry Reinhardt to April 17, is sufficient to arouse one's enthusiasm anew for watercolor painting in general, and the works of the artist in particular. All the fine luminosity of pure wash is here, combined with that indescribably fascinating faculty for rendering the very essence and atmosphere of cities which is Beuley's own. If ever there was a poet of Urban nooks and corners here is the man, for he can find as much beauty in N. Y., nay even in old soot-begrimed Chicago—as most men discover in Venice. It is beauty too of a deeper kind, substantial with its appreciation of great works of architecture, engineering or industry. Clark Street bridge and the warehouse just beyond compare in grandeur with the Tiber bridge and Castle of San Angelo, the curve of the Elevated offers an amazing play of color and a thrill of motion; while the "Smoke Screen" features the lovely pergola of classic columns at the head of Grant Park, the wreathes and plumes of the I. C. engines playing about them and adding to their beauty and impressiveness. Touching these things with the magic of his brush the artist makes one realize the charm of life as seen through an artist's eye.

The Ossip Linde exhibition at the galleries of Carson Pirie Scott and Co. closed with a record of ten sales and an unusually good attendance throughout. The Chicago art world found in Mr. Linde a delightful guest and there has been much entertaining in his honor. Between this exhibition and that of the three Taos men, Ufer, Higgins and Bleumenschein, set for the late April, Mr. Barrie has arranged one of the galleries with a carefully selected collection of the best works of several of the most gifted Chicago artists. Pauline Palmer, Anna L. Stacey, Paul Bartlett, Lucie Martrath, Fred Grant, F. C. Peyraud, Alfred Janssen, Carl R. Krafft, Oliver Dennet Grover, Karl Buehr, Cornelius Botke and Jessie Arms Botke. It is a show which increases one's respect for local artists. Karl A. Buehr has been chosen as instructor for the recently-formed society of Business Men Painters, which Mr. Barrie was one of the prime movers in promoting.

The Thurber Galleries were the scene of a unique social affair last week when a collection of the works of W. C. Emerson was hung for the evening and a reception given to his friends and admirers. A similar evening for Claude Buck is planned for this, the opening week of his exhibition.

The Potthast show still continues at J. W. Young's and interest therein increases with the distribution of the catalog, detained for a time in a mail tie up.

The Branstrom Galleries, at 72 East Adams St., are a recent addition to local art institutions, under the direction of one of the young men trained in the business by the late W. Scott Thurber. Mr. Branstrom has a suite of rooms, with abundant hall space for large exhibitions, having taken over the lease of the interests which were planning a show place for French contemporary art under the auspices of the French Government. The galleries at their opening had the advantage of a fine collection of French art ready at hand for display.

Evelyn Marie Stuart.

Lachman Pictures in New Orleans

"Notre Dame Sunset" is the title of a canvas by Harry B. Lachman, on exhibition at the Lachman exhibit at Delgado Museum, New Orleans, to remain there, in the collection of Mrs. Charles Godchaux, who paid \$2,000 for the work. Mrs. Godchaux also acquired the Lachman canvas, "Chateau de Saumur." The painting was done during the bombardment of Paris by "Big Bertha," and on the very day that the church of St. Gervais was struck three blocks distant, slaying seventy worshippers, including women and children, at the Good Friday services. Other sales at the Lachman exhibit have been three canvases to Edgar Fordtran, "Printemps Parisien," "The Path to Cormery" and "Sunshine South of France." Mrs. A. C. Ford, of Houston, bought "The Madeleine" and Mrs. W. H. Stark, of Orange, purchased "The Cure's Garden."

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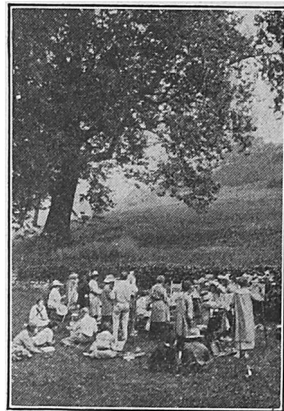
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CALENDAR**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Cincinnati Museum Association, Cincinnati, O.—Twenty-Seventh Annual Exhibition of American Art, May 29-July 31. Original Works by American Artists not Before Publicly Shown in Cincinnati. Executed in any Appropriate Medium. Entries to Be Made by May 1. Deliveries by May 6.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, Torrey, Ochtman, Bolin and Miss Rockwell. Anderson Gallery, 489 Park Ave.—Fourth Annual Exhibition of the Painter-Engravers of America, to Apr. 17.

Arden Gallery, 599 Fifth Ave.—European and American Decorative Art, to Oct. 1.

American Museum of Natural History, 77th St. and Central Park West—Pueblo Indian Paintings.

Arlington Gallery, 274 Madison Ave.—Selected American Paintings.

Art Alliance of America, 10 E. 47 St.—Art Schools and the Trade. Selected Work from the Art Schools of N. Y. C., to Apr. 24.

Babcock Gallery, 19 E. 49 St.—Inaugural Exhibition of Painters and Sculptors of Animal Life, to Apr. 15.

Bourgeois Gallery, 668 Fifth Ave.—Oils, Drawings and Pastels by Joseph Stella, to Apr. 24.

Brooklyn Museum, Eastern Parkway, Brooklyn—Prints of the XVII and XVIII Centuries, mostly Line and Stipple Engravings on Copper.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, Apr. 12-May 15.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Paul Gauguin, to Apr. 17.

Durand-Ruel Gallery, 12 E. 57 St.—Modern French Masters, to Apr. 24.

Ehrich Gallery, 707 Fifth Ave.—Special Exhibition of Important Paintings by Old Masters, to Apr. 17.

Ferargil Gallery, 607 Fifth Ave.—Paintings by Edmund W. Greacen and R. Sloan Bredin.

Fine Arts Building, 215 W. 57 St.—29th Annual Exhibition of the National Association of Women Painters and Sculptors, Apr. 11 to May 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by Charles Reiffel, to Apr. 17.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Drawings by Aubrey Beardsley, Apr. 12-24.

Gorham Galleries, Fifth Ave. and 36 St.—Spring Exhibition of the Society of Young Sculptors, to Apr. 24.

Grolier Club, 47 E. 60 St.—Work of Randolph Caldecott and Kate Greenaway, Apr. 16 to May 22.

Howard Young Gallery, 620 5th Ave.—Oils by Edouard Cucuel, to Apr. 15.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, through April.

John Levy Gallery, 559 Fifth Ave.—Sculpture by Willard Dryden Paddock, Apr. 12-24. Paintings of Field Dogs, by Percival Rosseau, Apr. 12-24.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Maurice Fromkes, to Apr. 24. Paintings by Felicia Waldo Howell, to Apr. 24.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Chinese and Japanese Brocades. Engravings by Albrecht Durer.

Milch Gallery, 108 W. 57 St.—Paintings by Ernest L. Blumenschein, Victor Higgins and Walter Ufer to Apr. 17.

Montross Gallery, 550 Fifth.—Early Works by A. B. Davies, W. J. Glackens, Robert Henri, Maurice Prendergast, Marsden Hartley and Charles Prendergast, during April.

Musmann Gallery, 144 W. 57 St.—General Etching Exhibition, Apr. 12-20.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

National Academy of Design—Ninety-fifth Annual Exhibition, Brooklyn Museum, Eastern Parkway, to May 9.

National Arts Club, Gramercy Park—Annual Exhibition of the Society of Illustrators, to Apr. 17.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Mielatz Memorial, consisting of etched plates, to April 15. American Etchings of today, through April.

Persian Antique Galleries, Mad. Ave. and 61st St.—Exhibition of Persian Antiquities to Apr. 24.

Ralston Galleries, 567 Fifth Ave.—Paintings by Horace Brown, to Apr. 17.

Rosenbach Galleries, 273 Madison Ave.—Rare Books and Mss., Apr. 12-26.

Salmagundi Club, 47 5th Ave.—Thumb-Box Sketches, Apr. 10-24.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters. Marble Portrait Bust of John D. Rockefeller by Paul Manship, to Apr. 17.

Touchstone Galleries, 11 W. 47th St.—Paintings of Rome, Venice and Algeria by Frank Chickering Warren, to Apr. 17.

556 Fifth Ave.—The Bakst "Dolls" Apr. 10-24. Etchings by Auguste Lepere, to May 1.

Whitney Studio Club, 147 W. 4 St.—Second Annual Exhibition by Members, to Apr. 30.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—English and French Color Prints Mezzotints, by S. Arlent Edwards, Apr. 13 eve. Library of Col. Jacob Ruppers, Apr. 14 eve. Portraits and Landscapes by the Great and Little British Masters, Collected by R. Hall McCormick, of Chicago, Apr. 15 eve, Plaza Ballroom.

Anderson Galleries, 489 Park Ave.—Original Drawings by Old and Modern Masters including 96 by Renoir and Whistler Lithographs from London, April, 16 eve. Library of Dr. Arthur Purdy Stout of N. Y., Apr. 12-13 aft. Old English Silver, Apr. 17 aft.

Heartman's, 129 E. 24 St.—Rare Americana, Broad-sides, Pamphlets and Books, Apr. 16, 11 A. M.

The many friends of Mr. Victor Fischer, the veteran art dealer of Washington and N. Y., who, as was recorded in the ART NEWS some months ago, after a very strenuous experience, and a long and serious illness during the war in Berlin, had recovered and was, with Mrs. Fischer, at the Palace Hotel, Montreux, Switzerland, will regret to learn that he has again been so ill at Montreux that his life was, for a time, despaired of. He is happily now on the mend, and hopes to return to America, perhaps this coming summer.

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RECENT PARIS ART SALES

M. Henri Baudoin will sell the collection of the late Mrs. Howland, an American lady of great taste who lived at Neuilly, at the Hotel Drouot, April 22-23. It comprises a great deal of 18th century furniture upholstered in authentic tapestry, which is so popular just now, a fine marquetry desk and XVI-XVIII century paintings.

Record Meryon Print Price

The 61,000 frs. (net 71,675 with costs) recently paid by Knoedler & Co. for a print by Meryon, "L'Abside de Notre Dame" is in the nature of a record. The proof, before letters, with an autograph dedication from the artist, is doubtless very fine and rare, yet, before the war, it certainly would not have fetched more than a tenth of that figure. The fact that Meryon is popular just now does not sufficiently explain this rise in the prices paid for his prints and which is but a symptom in a general increase in standards caused, no doubt, by the depreciation of money values. Collectors will recall the excitement produced by the 1,000 gns. paid some few years ago in London for a Valentine Green.

Brasseur and Other Sales

The pictures owned by Mme. Brasseur of Lille, who for 20 years purchased some of the finest objects offered at the Hotel Drouot, were recently sold by M. Lair-Dubreuil and Desvignes, assisted by MM. Feral and Pauline as "experts" and brought a total of 421,000 frs. The Portrait of Gluck by Duplessis, which brought 71,000 frs. at the Doisteau sale in 1909, realized 91,000 frs. Other prices were: 33,500 frs. for a Hubert-Robert, which sold for 7,200 frs. at the Chappey sale in 1907. Two pictures by Louis Watteau, "La Guingette" and "Le Cabaret" were purchased for 28,000 frs. each, and "Le Bouquet Cheri" by Roilly brought 30,000 frs. A drawing by Fragonard, "L'Heureuse Famille," fell at 25,000 frs. The same day, M. Lair-Dubreuil obtained good results with a furniture sale at the Salle Petit. A fine late XV century Flemish tapestry, with figures, the subject taken from a "fableau" found a purchaser at 160,000 frs. Three Louis XV Aubusson tapestries, after the manner of Lancret, sold for 100,000 frs. There are daily sales of the greatest interest at the Hotel Drouot, but the most important have not yet taken place. A sensational one will be that in early May of the Willems of Brussels collection and which will comprise several superb Corots, examples by Rubens and several Barbizons. Another sale, remarkable both as to quantity and quality, will be that of the late M. Beurdeley, the great collector, a veritable museum of ancient and modern paintings, and that of the Bardac collection, comprising among other works a La Tour, beautiful furniture and XVIII century bronzes. Late in May the collection Viguiere which includes many important modern pictures will be sold.

Sevadjian Modern Pictures Sale

The results of the sale of modern pictures belonging to the Sevadjian collection March 22 at the Hotel Drouot under the auspices of M. Lair-Dubreuil, are interesting and should be studied closely. Its leading features were three Cézannes, a few Degas, some Renoirs and about 15 examples of Toulouse-Lautrec. The 41 paintings brought a total of 586,840 frs., a figure in excess of the "experts'" valuation at 520,000 fr. The highest price was attained for a small bathing scene "Baignade," (40cm. x 53cm.) by Cézanne which fell at 84,000fr. to M. Stang, the record price for a Cézanne. It is indeed a considerable sum and Cézanne's still-lives and landscapes are more widely liked. A time will come when it will be realized that these latter are much more important than his nudes, presumably in the open, but which really were painted indoors and generally after sketches made in his youth at the Académie Suisse, for Cézanne's notion of propriety forbade his using young women models when he grew older. But vogue has to be reckoned with and whatever the reason, Cézanne's "Bathers" are the vogue. Lastly, though the price was high for the example sold, it is not surprising when the purchasing power of the franc is taken into consideration. The "Baigneuses" were knocked down to MM. Bernheim jeune for 41,200fr and the much smaller "Bain" for 26,100 to Mr. Zabrowski.

Whether it was on his own or a client's behalf Mr. Arnold Seligmann was justified in buying, for 69,500fr., the "Moulin Rouge" by Toulouse-Lautrec, one of the Montmartre master's most successful achievements. His works do not often figure at auctions for as he died so young he left a far smaller number of pictures than did Cézanne, and their value is sure to steadily increase. The "Moulin Rouge" is a document of the utmost significance, a page in history, albeit the history of the streets of Paris, just as is Renoir's admirable "Moulin de la Galette" in the Caillebotte collection, and by the side of which it should hang. Despite the artist's indifference as to the quality of his materials, this painting is as fresh as it ever was, the truly extraordinary technique, free, direct, bold, inflexible, careless of the means providing expression be attained, still comes as a surprise.

"La Toilette," at this same sale brought 33,000fr.; "La Loge," 35,000fr., while the Heibel found a bargain at 11,600fr. In "La Pierreuse," a pastel portrait of exquisite coloring at once soft and firm. A charming woman's profile on unprepared cardboard, was bought for 11,000 after opening at 9,000fr. by Mr. Walter Gay. The "Divan Japonais" in a similar strain fell to Mr. Stang for 24,000fr. while Mr. Queen acquired, for 21,900fr. the fair "Songeuse" so typically "Lautrec" in its mise en page. The wretched heroes of so-called pleasure-haunts, whose morbid features Lautrec caught so inimitably would be surprised to learn that the sketches the "petit Lautrec" used to make of them would, thirty years later, sell for 80,000fr.!

A group of dancers by Degas brought 16,600fr., the "Femme se coiffant" 9,000 fr., and different dancers in pastel 1,900, 1,150 and 2,150 fr. A delightful little still-life, three white roses in a glass by Fantin Latour found a purchaser at 1,600fr. while M. Simonson bought a little drawing by Millet, "La Chaumière" for 1,120 fr. and a pretty

Monticelli for 2,000fr. An attractive gouache by Pissaro, "La Vachère," realised 3,800fr., "Roses" by Renoir 23,650fr. and the same artist's "Jeunes Filles" 30,100fr.

The sale of paintings, prints, jewelry and furniture collected by Mme. Jane Hading, the celebrated actress, closed on a total of 395,037 fr.

The total of the second Gompertz sale which included a fine set of European and Chinese porcelains amounted to 239,077fr. A tall Yung-Ching vase, "Famille Rose" above a metre in height, brought 7,900fr.

Coming Chicago Art Sale

The Frederic C. Austin sale of paintings, fine furniture and objets d'art is a topic of conversation among collectors and connoisseurs. It is scheduled to begin on Monday, April 19, at the Williams Barker and Severn auction rooms, and will be well attended by those who understand and appreciate these things. There are about 100 canvases in the collection, among them attributed examples of the old Dutch and Italian masters, notably Rubens, Murillo, Paul Veronese, Teniers, Van Ostade and Tintoretto, and various other valuable paintings attributed to Corot, Meissonier, etc., together with a selected representation of rare prints and etchings.

The furniture collection is impressive and includes a complete bedroom suite of Buhl, an unusually extensive representation of the elaborate art of this intricately decorative style of cabinet making. Beside the large and gorgeously ornate bedstead, there is a massive dresser, a writing desk, card table and chair of exquisite workmanship. A suite in Dutch Marquetry is also displayed and a set of Marquetry panels for wainscoting a library, with Marquetry frames for a frieze of engraving. An Italian Renaissance cabinet inlaid in ivory, several Adam pieces in satinwood and an antique hall clock are also offered, besides a famous collection of rugs, including a Persian example (XVI century) and a palace carpet, said to have been formerly in the Alhambra.

From out the wealth of bricabrac the china collector would probably pick the 4,500-year old earthenware tea kettle of great size, which Chas. L. Tiffany selected for his client from a store of Oriental treasures.

Jenkins Print Sale

The total of the first session of the sale of the collection of prints, formed by Mrs. Ellen R. Jenkins of Baltimore, at the American Art Galleries Wed. eve. last was \$20,080 for 167 numbers. Seymour Haden's "By Road in Tipperary," second state, one of only 20 proofs, brought the top price of \$2,500 from the Roullier Galleries, Chicago, and the same house secured another Seymour Haden, the "River in Ireland," one of 12 proofs, first state, for \$1,550. A silver impression of Durer's "St. Jerome in His Cell," from the Mariette and Day collections brought \$1,500 from Mr. James F. Drake. D. Y. Cameron's "Palace of Joannis Darius," No. 48, second state, went to R. H. Lorenz, agent, for \$660, and his "Pont Neuf, Paris," No. 50, second state, to the same for \$340. Cameron's "The Gateway, Bruges," No. 54, third state, went to F. P. Warfield for \$560, and Meder paid \$440 for No. 56, "The Meuse," only state. For "Damme," No. 57,

third state, James F. Drake paid \$350, and Seaman, agent, gave \$370 for No. 58, "The Belfry, Bruges," second state, and \$700 for No. 59, "Notre Dame, Dinant," third state. A superb example of Claude Lorrain's "Le Bouvief," early state, No. 63, from the Hawkins, Broadhurst and Rosenberg collections, went to Kennedy & Co. for \$825. A rare mezzotint by Samuel Cousins, No. 72, the "Countess of Gower and Children," after Sir Thomas Lawrence, first published state, one of six impressions in the state, went to Seaman, agent, for \$500. Kennedy & Co. paid \$460 each for Robert Dunkarton's mezzotints printed in colors after W. R. Bigg, "The Farewell" and "Welcome Home," Nos. 98 and 99. Duerer's "Agony in the Garden," No. 100, superb impression, from the Prince Paar collection, went to F. Meder for \$240 and Durer's "The Virgin Holding a Pear," engraving, No. 104 fine impression on old paper, went to the same buyer for \$300. Seymour Hayden's dry point, "Mytton Hall," No. 123, first state, sold to Richard P. Baer for \$625.

The result of the second and final session April 8 will be given next week.

Early American Silver Sale

A sale of a collection of old American silver, owned by Mr. M. T. O'Shaughnessy, of Hempstead, L. I., at the Walpole galleries, Wednesday afternoon, brought a total of \$11,898 for 86 numbers. Mr. Clark gave the top price or \$2,125 for a rare old N. Y. tankard, seven inches high, made by Hendrik Boelen, who died in 1755; Mr. Walter Jennings paid \$1,000 for another eight inch high tankard, made in Boston by Jacob Hurd and dated 1730. A small beaker or silver camp cup, one of 12 made by Edmund Milne of Philadelphia, for Washington's use in the Revolution, 3 1/4 inches high, sold for \$1,550 and a silver teapot, made by Forbes of N. Y. for Washington, and with Mrs. Washington's initials, used at Mt. Vernon, was bought by Mr. W. J. O'Reilly for \$1,050.

An old sugar bowl, made by Littleton Holland, Baltimore, date 1795-1805, went to Dr. Wodehouse of the Pa. University for \$310. A porringer made by Samuel Vernon of Newport, R. I., dated 1725, went to Mr. Jennings for \$480. A French piece, an elaborate flagon by J. G. L. Paris, 1789, went to Mme. Brix of Phila. for \$455 a London chocolate pot by Samuel Courtauld, 1746, sold on order for \$255; a set of six delicate XVIII c. teaspoons by John Benjamin of Stratford, Conn., went to Mrs. McDermott for \$135; an elaborate and massive tureen by Myer Myers, of N. Y., from 1746 to 1790, brought \$800. A tea set of three pieces, oval in shape, by C. & I. W. Forbes, N. Y., 1812, sold for \$250. A silver sugar bowl with oval body and domed coved and urn-shaped finial, made by William Cleveland, Norwich, Conn., grandfather of President Cleveland (1790 and 1800), sold on order for \$280.

At his Gainsborough studio Henry Rittenberg is painting a full length portrait of Mr. Auguste Ellsworth.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-July, August and September, at New York, N. Y., for April 1, 1920.

State of New York, County of New York:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. G. Bowdoin, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:

Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor, James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, W. G. Bowdoin, 15 E. 40th St., N. Y. C.

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W. G. BOWDOIN,
Business Manager.

Sworn to and subscribed before me this 22nd day of March, 1920.

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